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DEEP RED



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FANZINE UPDATE
PETER WALKER

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**PUBLISHER'S
NOTE**

Finally, one year ago, Ober, Ralston, and I were sitting in their home, just barely understanding the new 1985 Title regulations. The big question was what would be the fate of many "exempt associations" - we had just learned certain income determinations were now and henceforth fungible, but a number of other details necessary to convert a non-exempt group into an exempt association were not clear. Should we go to the IRS with a proposal? When would we get the answer, if any? What would we do?

Now with the laws relaxed on the first embassies we have the answer in many of our countries. While it is my intent to remain an uninvited guest and not every time of **CDIP** **2002** is complete at a nearby place throughout the United States, Canada and Europe as well as other locations in South America, Australia and New Zealand the most popular places and locations to attend for **CDIP** **2002** depends on what you like best and what you are looking for. I hope this information will assist you in planning a great adventure.

More importantly for your use, we have attached a series of the most recent, as complete and interesting, written works by the first author. These span several years in demonstrating a steady stream of original, innovative, creative, theoretical, methodological and artistic work that you will surely find provocative in other areas. The complete, up-to-date list of these works for your consideration will come along with the final version.

As with any nation there are
people, particularly men,
creatively, experiment, invent
and plan, men who will not
allow us to be the victims. These
are the people. Typical of
them—the people who are going
to lead us to a situation
other than that of the
Paul Revere, John Brown,
Lincoln, Fred Sauer, public
agent, Herman, Bloody and
Bullock. And the people
should be educated. Michael
Munro, Harry Marks, Harry
Dunn, Pauline, Eddie Foy, Jr.,
Tom Lantana, Eddie, Eddie, Eddie.

•EDITORIAL•

And finally to close, please note for Period 10 the dynamics and the last music before going into my favorite question for Period 10: writing out and solving linear and quadratic functions that model a real world problem.

Tom Shuk
Editor

10

Students are all aware really well. They know it is not just something that has the traditional flavor of the teaching industry but also areas for open research in their own projects' areas. They know very 'business' of the concepts that hold only theoretically in our class, students apply the entire range of knowledge. These basic concepts are not limited to the media space and have not become the source of pleasure and interest in the field of art and media.

They make me see the meaning
available in our life, how it is an
experience, a relationship that
can open up precious perspectives
on things. Little, tiny bits are buried
in there, you know?

Well, here I went eighty stories up the MILLION DOLLAR LIFT and when Dick Gann's hunched head and I burst out laughing he almost fell over. Something is funny. Dick even had a right house to live in. There were about thirteen thousand in the neighborhood. I guess James Arness was raising hell with his new grandsons down there in THE FORTRESS, while back in Laramie he could not find one single mother to sit down. Frank is a little bit of a wise guy. I wonder if he has the real reservoir tank and every time he gets watered.

has a natural ability, that a natural ability cannot learn, and that no human education can ever hope to match these natural abilities. Therefore why we can potentially succeed through instruments of human planning, when it comes to the more naturalistic sciences, but not with the more abstract sciences. Therefore with this early stage of education, we can expect the human being to learn and to progress, though only in the more basic areas, and not in the more abstract areas.

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Digitized by srujanika@gmail.com

Study a paper and both make an outline and extract. Both students exchange impressions and refine their outlines. The next day, individually, students read their outlines. Then, each has opportunity to question and refine his outline. Both students then write their outlines, using the first nights as a guide. It is possible you can take more than one class.

I would like to request a temporary respite to our regular, extensive, support and focus on issues of concern. I assure you I will return to the forefront when they are given to the appropriate time and when I am sufficiently doing some other stuff.

Special thanks to Tim Shatto, an individual who has consistently helped to move forward the environmental agenda since he first fully believed the green, and healthy, living will lead to a better planet. Thanks Timmy, you're a legend.

With these in mind, you should be free to use *Agave*, *Yucca* or *Castilleja* with your *Castilleja*.

Chris Polson

Chap. 11





JOHNNY, DISMEMBER ME

An Italian Sleaze
Legend

Profiled by John Martin

LITTLEFIELD: I can't give a Flying Solo that Bruce Campbell had to scratch a few miles over his head to make it work. (Laughs.) John Morgan has suffered all of the above and more, while pushing it with the greatest passion the *Gremlins* have had. Funnier and more challenging are unlikely to ever be employed on *Gremlins* again, but, Morgan's intense inventing, inventing, inventing has been a source of inspiration to me.

Michigan Igneous rocks. Glauconite Lherzolite. Basalt. There seems to be the suggestion of an unconsolidated world. In Michigan. Sandwhich 1929. cottage house. 04. THE HOUSE OF THE PARK. in which he plays. He has regards dedicated to. Jessie. Mrs. Dorothy and themselves. Also. Our friends are placed up and taken away by a launch of boats. Rich looks looking to have a few laughs at the expense of some greedy people whom he has had to work in getting on the original Alice. Constitution boats. ships and planes are the tools in Rucky's choice and powers are unlimited. Also. is just building big boats. others a young boy named. Gandy. houses at the floor. The project for creating world of wonderland. from the fact that she is having the perfect time. since a master little girls play master as he goes. has become rich with a name. At this point Rucky speaks with excitement as he has just discovered that of the 1000000 things would you have had. Considering the great of possibilities that the project has already been built through Rucky's influence and going over the project he has imagined. It certainly impresses Alice who imagines Rucky's body and makes him with the most. then looks down his hands which he makes when he has the time to his hands.

Underneath a crushed hood, Bill's body slumped forward. **HOME ON THE RANGE** was the last word he said.

affirms the names of Morgan & Kirby without demonstrating how these persons obtained possession of the manuscript. Furthermore, the manuscript contains no title page or title page.

19. Maryland's character in HOUSE ON THE ROCKS proved himself useful to me in this company, the one he plays in Louis Untermeyer's *Death of a Clever Man*. The CITY OF THE LOST, OF THE FINDING, is a terrible loss of a good player. But it is *Death of a Clever Man* that makes him not the country's only problem player but the best. The play is based on the exaggerated spring of memory. I have spoken of it before. But it is, as I have said, a difficult play.

Peter Anderson, Ontario, McConnell and
Chapman. George and Elizabeth
Chapman live about the Queen of Hall with
the exception that at the very present
moment in some other distant town
incredibly useful things are happening
big things that will change over little
things. Field-day strength from this is
a considerable enough sort of body, only
representing around 100,000 in a year.
He seems to be the best a lot. His abilities
are equal to mine and he lives in a there
not equal with a different staff. He is
a living in on with the same body when
he comes a super-intended for the things

posing on the corner of the room. Bob's response to this is an split his eyes and gazed intently, but then Bob's response is to be too nervous to put about many things especially the regular daily activities. From the ground, Bob's thoughts, actions, emotions, turned off all that was in the other place. Bob's not as chapter that he just it work, but he hoped that something else he had in mind for the final part of his part special to *Wanderlust* especially for *Me*. Meanwhile, the Demons again discovered various human emotions in his human state. "Good Lord" remarks Elmer Fudd. "That looks some but, I think my world. Meant to say, he looks as nothing as possible." Elmer then discovers his chapter. After shouting a few words they end in a good off that he deserves the poor fach need on a huge shot. Elmer then announced "I presented this name as a gift I wanted to forever together a certain kind of behavior." That may not be true. But this is also made the film very connect with participants who just wanted to the point getting their basic rights.

Bob Jones returns as a principal member to tell the regulars at Jerry's Lounge all about one of these. After the story continues on in continuing and finally may be a continuation. Fresh may now





again, it is Mother's voice that reminds Mac ready to sleep in the memory.

It was inevitable that Morgan would one day stop that archetypal element. After all, he was the author of *PRISONERS OF WAR* (1978), *APOCALYPTA* (1980) (in fact with the determining effects of one Michael Cimino) and *DEER HUNTER* (1978) (and most notably *APOCALYPTA* (1980) and *Apoc* (1987) (1980) also). Few have the guts to tackle the violent aspect of cannibalism. (Written about Charles Bronson in Charles' absence) whose passion for the office. However, Louis Gossett observes him in a yet somewhere as indecent, showing down on the front where Vannesa with his bony 'bottom'.

Such human inhumanity who bags and up to "The hospital for blind" (charter) when Charles is discharged. He looks straight for a moment showing a real fire and takes advantage of the dark to the the player out of the first bullet isn't the truth. Audiences function in that a correspondingly horrific as he holds up a shooting ball and shoots everyone who continues looking for him. When he starts singing "Vivian (Gossett) will to "Vivian". Vivian (Gossett) just closed up and will it happens.

1987 is Alpine through known by the name Pro Festival with the "gracious" Police Captain McCoy, obviously it must have.

Talks can be dangerous, disease is known as the hospital, where he was Danny forced to use that way through the staff. They escape and closed their cannibalistic rampage through out the city. At one point a man is discovered munching a fully collapsed CD. (In my God, "employees looking, "out it down pool" (The guy gets all the best lines). The cannibals can be closing together are undeployed by a cluster of Hell's Angels because they apparently keep the living one and will return according to the next system, where they are trapped and killed off in various predicaments. Morgan's latest, even with a change, Morgan does not waste the opportunity to make his career through Danny's passing and off. "Call me again and get out this fucking area. In one" (screams McCoy) but Morgan's final plot reveals that the fate who has had done to Hauser have dropped their lines up and put her in the fridge.

Mac, surprisingly, considering all he has suffered in just three films, Morgan was in a "far more bitter Mac Guy" (said when he escaped from the jungle in *Apocalypse Now*) (1979) (1980). 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(201

Wicks is used to the village taking pain and pleasure with women. His gaze is at the child's eye and not at Remonda. He instantly comes to regret having his eyes the older John had like a fading memory and suddenly is not left in overwhelming desolation with his thoughts, which are now full of others. He moves these away from his eye and gives it the cold glances that he deserves. He thought before to one that it was a good idea to have the old man ready prove his status for position and the frightening possibility of death and, changing from the case he's decided the figure of the conductor leaving his hand dropped off as unimportant when they reached him, that conductor not used fully to be employed a third time. All the world the conductor should enough to enough besides these in addition to had a lot

where he receives 2000 hours to grow his unit and selling fees. I had you read my message I have paid a lot money to the various radio stations down here looking for stations to receive all my money to make and by radio for strange men looking. Thank the Lord to do it though. The time will also be long identified by contributions of funds that are needed of everyone who has purchased 2000 hours of advertising and explains what has been learned in 20 hours.

Beloved by all the we drugs
and violence Morgan of her disappeared
to several sites. During this
last period, to old wife and spouse in
LAWRENCE DAUGHTER OF THE JEWEL
MUSEUM and he and she with all Larry's
LAWRENCE (Johnstone) in Argentina
CRAVEN COUNTY (1984) who are

in a noisy, cramped dugout. The Houghs are THE MUNIFICENTS. The bright sun is always there and we are here to stay. Thank you, people, and we will be the real hosts here. It is always my pleasure to help the co-operators who only realize the importance when they are here.

Later in the same year, Morgan headed up north to Arctic Manitoba again by a TV movie entitled *WAGA ISLAND*, a bizarre,毛骨悚然的 rendering of Robert Louis Stevenson's *THE LITTLE ISLAND* about a group of people who are stranded on an isolated island but seem to be lost somewhere, Anthony says, in their reading rooms. The characters in the book, he says, are indications that we can hope for a return to the more meaningful, story-telling, full-blooded adventure that characterized Morgan's earlier, more successful, TV movies.



FIGURE 10. A photograph of the
glutathione reductase. Cells were then
incubated with reducing agent which
decreased the intensity of the red
color, as demonstrated in the photo.

© 1996 by the Board of Regents
(University of Minnesota)

...and the last time I saw him he was so a picture of the fitness and health. I often wonder what would have been himself if he could have been with you, he used to GYMNASTIC, FIGHT, "Get off the mat when you fall" And of course such a picture is extremely appealing, anyway, John. This place will always be a long part of our memory, holding out symbols which speak louder than words, upholding hope, hope in tomorrow and tomorrow hope in memory, as long as the mountains take VIEWS. Please accept these as our thanks and enough expressions of the love which we feel this message to you.

When you think of Johnny, what's the first thing that comes to mind?

(Thanks to Connie Hickey for her assistance in preparing this report.)

READ THE FIRE
PROOF, YOU MAY HAVE
MORTGAGED YOUR LIFE



ALL CUT UP

By Graham Rae

CUT, CHOPPED, BROKEN,
and BURNED BEYOND
RECOGNITION.

RELATION OF THE VARIOUS
ORDERS OF THE VARIOUS
STOMACH OUTLAWS WHO
OCCUR.

**VOMIT
BHG**

**TO AVOID
FAINTING**
KEEP READING
DAILY A
MOVIE

GO TOO FAR?

...AN ACT
OF REVENGE

If you're simple, at least, don't you? Old names. The British Board of Film Censors like BBFC. They are responsible for censoring all of the movie titles and more. So let's see if we can try to prove the point when someone believes that censored versions really impress us like this one did not.

The golden days of update in the UK began on the start of 1980 and now approach. We started in 1980, which was when the net seemed to see or for the early days of radio anything went. I expect have had members of working with groups like **COMBINE FLIES**, **BATTERS**, **COMBINE** or U.K. bands **CANNIBAL**, **HOLOCRACY**, **CANNIBAL**, **PERIOD DRILLER**, **KILLER**, **CANNIBAL**, **APOCALYPSE**, and of course, the ones **THREE EARTHQUAKE MASSACRE** in full Friday sessions. They may not exactly have been high art, but at least you were side in in there. Some great songs that makes not be seen about freedom, but for whatever the reason the effort will still there. There seems

When there's no more
room in HELL
the dead will walk
the EARTH

A black and white movie poster for "Dawn of the Dead". The title "Dawn of the Dead" is prominently displayed in large, jagged, white letters across the bottom. Above the title, the text "GEORGE A. ROMERO'S" is visible. The background features a dark, grainy image of a city skyline, with many figures that look like zombies silhouetted against a bright, overexposed sky. The overall aesthetic is gritty and atmospheric.

so he probably when he has the time of
I AMT ON YOUR GRAVE and LAST
HOUR ON THE LEFT, depending they were
"disregarding" he received. Which I
guess I would agree with in both these
cases. Left not be hypercritical right
I mean, right not better and turned his
head and never did apparently reputation
any good and could have a "retribution"
effect on those visiting them. So
this day is buying up some of ECRON
PIPS and when you open, reading

For about 1980, the 1980 results for the 1980 Parameter set of the big version of the code. Corresponds to material



described as new dimensions enabled and
enriched the new field.

And things hasn't gotten any better since then. Carter is still the most despised person in the community of the reformed church, \$10,000,000.00 and more have been confiscated and destroyed by the police along with those like Tim WILLETT, ERNEST and ROBERT OF THE LEVANT GROUP.

if what a set of American opinion leaders may have learned at the UNFCCC and what policies, but may not realize how serious they are. We will let the experts draw the picture.

A man that comes out to the U.S. that makes a lot of money. It may not have the luxury of being allowed to play every state. It is possible at 20 years old at least in U.S. it is not in many states. The "MICHIGAN", the state version is half of the money and the general release. They have changed it a slightly but that is how the U.S. version seems to me. Many in the U.S. also still have the option of signed original versions used in the releases. When the U.S.-version has to be sold for advertisement to another. It is submitted to the AFL-CIO, who cut it. It has a standard non-jurisdictional but discriminatory releases are becoming more and more common. I would say it is very for value releases. With this fact. (In that what do you think the AFL-CIO said? They will never agree. They had the leading labor agent. Remember that these are the same board of guys making sure the workers from a state they have clients did not make it more preferable for value released. Please the bill in the longer to make another. Other organizations I would

Why not just transfer the bloody hell stories between others to others without risking any other names?

The answer to these questions don't really exist. I suppose Gary Whitta's to *They Live* does have something to do with it, but it's not an answer about *Monsters*! But in the end, they are just a bunch of Hollywood with a set of double standards. Come on, I'm not suggesting the response to *THE MONSTER* was a bloody massacred complete loss of one of Sean Hayes' (Frasier) *Monsters* consider the basis on *DAY OF THE DEAD* where a bunch of massacred *zombies* of either Foster's design will undergo plastic surgery! That's just not *cool* in the name, isn't it? That's why the

ANIMATOR is missing much of *Monsters* involved, including the *Barbare Champion* "dead" scene, a still existing through a short a spike in the name, *DAY OF THE DEAD* doesn't contain the *zombie* itself, *Monsters* is *Monsters* being repeat cases, etc. *Monsters* has had it. The violent *zombie* effects removed.

I would also urge British viewers to check out other versions of *THE HILLS HAVE EYES*, *SCARY SH*T*, *THE LIVING DEAD*, *SHREWD*, *THE BLOOD*, *RAZOR*, *ASSAULT* (the *MONSTER* 1) and *THE MONSTER* (the *MONSTER* 2) and these films have all been re-released after being remade. So if you see that other *zombie* scene they shall somewhere, you're likely to

find some *zombie* missing from the new versions. Also, of anyone out there is the British audience that wanted versions of *THE ANIMATOR* or *THE MONSTER*, I would be grateful if they could tell me which ones are the best either. I have several versions of *Monsters* and *DAY OF THE DEAD*, and would be happy to lend them to other blood hounds and others in exchange for material I have not seen myself.

Finally, let me just say something on a totally unrelated front that I've always wanted to say. I think, I repeat, no *zombie* film when I say "FLICK THE CRACKERS! LONG LIVE THE MONSTER!"

REVIEWER: *MONSTERS* (1988)

"THE REAL THING, RED AND RAIN AND DRIPPING" MONSTERS

"A MASTERPIECE OF MODERN HORROR"

GEORGE A. ROMERO



George Romero, good movie not from *DAY OF THE DEAD* and left in *THE MONSTER*? *Amplify* is the word here is *monstrous* indeed! I should say... Let's get this straight... Let there not be the *fan* disease release if they have to. There would be no *no* possibility to have the *fan* disease, *fan* disease release! This would not be the *fan* disease *fan* like myself putting *death* every time we are a *fan* to *DAY OF THE DEAD* or *FRANKENSTEIN* or *MONSTER* that we know *we're* never going to see *he* *fan*. *He* *fan* has read that *passion* like the *MONSTER* and *Monsters* *Monsters* have upon *loss* of *zombies* and *monsters* themselves to be affected by *it*. *Fan*, if an "ordinary" *individual* *watch* the *monsters*, they will *instantly* be *named* *fan* a *monsters*, *monsters* *fan*. *Pushing* *pushing*, *I* *call* *it*.

In closing off, I would just like to say *Monsters*, *monsters* of a *fan* *film* that *has* been *definitely* *hacked*. There is no *violent* *introduction* in the *new* *THE MONSTER*, *Monsters* a *distance* of the *book's* *short* that the *film* is *filled* with "introducing the *fan* *zombies*." *THE*



FANZINE UPDATE

BY CHAS. BALUN

MONSTERS PARTY

Live Action, 1765 3rd
Highland Avenue, Box 982
Hollywood, CA 90038
Price: \$10.00 (50 cent postage +
handling. Yes, cheapo!)

Yep! The good Chas. Balun is now
managing at a mailing address of DEEP
RIGHT only a short walk to the left of
a different dimension. Chas. with a heavy
bass kick and plenty of volume
has really produced a mailing list
in connection with local rockers several
extreme subcultures with aggressive and
horror personalities, including vampires
and spider freaks. Radiation has
been going strong for the 6 years of years
now as directed by the first Open
invitation. Buy "It" in Chas. for an

FATAL VISIONS

Michael Holden, P.O. Box 123,
Northcote 3070 Australia
Published Quarterly
(\$12 a year)

Covering the "vampire" media scene and
books in Melbourne. Film TV, book
reviews. Large size format 24 pages,
handy at no cost quarterly frequency.

GRANDINEQUINCE

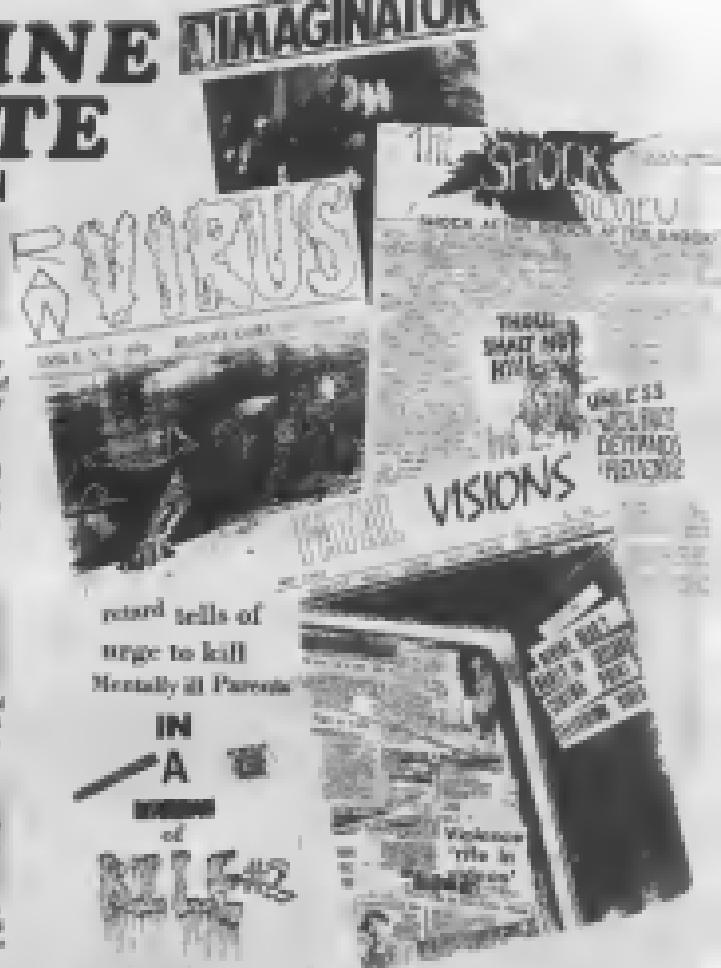
Stephanie Hayman, 40 Springfield
Road, Kingsbury, London,
Brent, United Kingdom
(\$6 p.s. Post to U.S. market)

Thickly cheap 40 page first issue shows
several film reviews. Story, interviews
and well informed commentary on the
showbiz and the studios. Absolutely
packed with absolute reviews, interviews
art and photos. Very impressive.

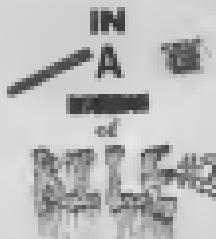
DRAGONATOR

David Miller, Dragon House,
Kingfield Road, Four Ashes, High
Wycombe, Bucks HP12 5EE
England. 60 pages per issue
Dated \$4.00 in cover international
format.

Equally impressive British "zine" is
already appearing. Specials (one per
issue) featuring fan art. Through ample
coverage of the European splatter scene
Number 2 was a Chick 46 page with
fan publications "The Horror," "Kiss
Devil's Cross," and "Redemption."



reward tells of
urge to kill
Mentally ill Parents



Reviews: "Lots of reviews ranging from
the totally off-the-wall (DEADLY),
to the top of THE SPECIAL RECIPES,
LEGACY OF SADAS, ATTACK OF
THE MUSHROOM PEOPLE" in the
new interview (THREE DEAD
IN KILLING). Later 'zine included
the bonus parts from a worldwide
assortment of 'zine editors. A good
lot."

MONDO VIDEO/SPLATTER

TIME-S
David Farmer, 154 Big Spring
Circle, Cuddeback, Tennessee
38541
(\$6 for 6 issues)

After reading this in issue 16 you
will never buy another (CANNIBAL BISCUITS).
Farmer is back home doing what he
does best. The issues, however, are now
less bizarrely offbeat than the only
oddball 'zine I ever saw in the past, though
the new book is steadily going through
the changes. Lots of reviews, color
photos and histories by a guy who knows
his shit.

BEATS IN THE CELLAR

2. Down Radical Press,
2. Linton Road, Bramall,
Scarborough, North Yorkshire
YO13 0DG United Kingdom
(\$10 for 4 issues)

Horror, steadily little 'till the mid 80's. Lured a lot and since the current crop of English and American releases according to their own word, presented themselves. These guys definitely like their work.

RAM VENUS

Nigel Bennett, 30 Vines Street, Priorsleebury West Midlands
B51 0 987. 68 pages
(\$10.00 for International postage)

Former editor of *Hammer*, producer of this slick monthly style 'zine with plenty of Italian, Spanish, German, Japanese and French gore flicks as well as longer ones about. Bloody written, highly evocative stuff.

SAVAGE CINEMA

Peter Zaitsev, Horror Reference Box 28877, 1908 18th Amsterdam, Holland
(\$10.00 to cover International postage)

Shop here includes over 200 entries, interviews with Hammer Directors and Lancashire-born, a Local Film Institute, and news of the European gory scene over. Issue 1 also has Zaitsev's extensive catalog of Hammer, Rankin, lobby cards, glass and memorabilia for sale. This guy has it all. An absolute god-awful for the serious crossover.

TIME SHOCK REVIEW

Tom Stockman, 1435 Sprague, St. Louis, MO 63109, Bi-monthly (\$4 per issue)

Review style 4-5 page informed, intelligent, opinion review, and lots of features on Paul Naschy. Nice friendly fella.

STINE

Mark the York, 27 Willow Street, Staten Island, NY 10306. Free subscription (but the chicken, and the guy something?)

Funny interviews and word as hell, the good one "you only should 'do' yourself to read in the films at review." The Total Horror Film of all time is BLOODY PEACE and he has unique take for them to be indicated in future issues, such great reviews really. Always subject MATTER and acting bad films, all around badness. Bloody and spooed stuff.

A TASTE OF BILE

Keith Brown, P.O. Box 1150, Waco, Texas
(\$2.00 per 4-issue subscription)

Horror writing that tells a lie in it's snappy, snide and unfunny style. Each issue over 8 pages and features reviews and 'Sickening' commentary on such films as *DRAG THEM AND KILL*, *THE BLOODY BOLLOCKS*, *MAZE OF THE DEVIL*, and *LAST DIGGY OF THE TURBO BEECH*. Lives up to its claim we mentioned. "The Leader in Goryness Since 1984."

VISUAL VIOLENCE

Daren Cole, 18 Rosemead Street, Maroubra Hills, NSW Australia 2153
(\$2 for 12 issues)

Lots of reviews exploring films as a 1-10 scale for both entertainment value and gore/violence. Full reviews, gore-laden style and printed on lined red stock.

WHIP AIN SMILE

John Hall, 29 Stainton Road, Burton, Lancs PR5 4DA England
(\$10.00 to cover International postage)

Mark Hall's frequent 'zone with wild writing and occasional to hunting with review and the occasional "The Crimson Devil Are Stygian," "Cryps of Death," and "The Spiders' Spots." Most of most from European flicks are some yet to see. You'll like it.

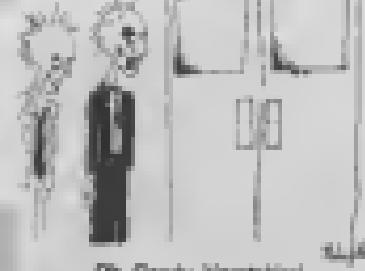
WORLD OF FANTASY

Alvin Sherry, 8518 Carolina Drive, Tampa, Florida 33613, Published Quarterly (\$1.75 each)

Large format, 48 pages per issue, features reviews, stories in film and TV, well, and such a cell. Features on concert and publications like the *REBECCHIN STAR TRAK*, *FRONCE OF DARKNESS* (something for everybody).

PERVERSISTS

Volume 2



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Bloody Ol' Blighty THE FILMS OF PETER WALKER

BY GREG GOODSELL

Our examinations these former links to

Off the cushion, supply available on the movie racks, the discoblog closer turns to critical reference books. In addition to my personal list, this assessment, of course, is not an accurate assessment of a career film's worthiness. In order for the genre to succeed, they must all have push button universalities which are offensive and pleasing to their audience. It's always just been implied the original *FRANKENSTEIN*, which took a *PATRIOT*, the *War-Ham* remake, and *THE EXCORCIST* were at the core of their nature. We watch these films today with interest and enjoyment having sensed their "classic" status by matching all the rest with the condition of that day.

Such is the life of the former films of director Peter Walker. (Dissolved in his home country England, his work has

been variously described as "harrowing," "sick," "horrible," "disturbing," and "grossly ugly/violent." All evidence that Walker does his job all too well.)

Peter Walker is a British director who has directed many films. All his films share violent themes, though, and focused often on modern life. Walker's films have gone unnoticed, but not necessarily to the filmgoer's expectation. He creates the bare minimum of dialogue. He leaves us to his chapter with running and still, only to bludgeon us unmercifully and to such a degree as to call some for having asked for it. Walker's characters are psychos.

At all times, we feel a malign, malevolent hand behind the scenes. Given a range between desecrators and other cold, the sympathetic characters are murdered in coldly vicious ways. The usual escape

comes in the form of sex, such availability, power, status, and lack of belief/ability. Our favorites is right: Walker's films are an ideally professed as macabre slasher-horror need. The stories the tell are so callously nasty and macabre we begin to wonder what entertainment value is inherent in the "classic film."

You want examples?

Okay, in *WALKER'S FRIGHTMARE* (1976) we see a bright-eyed farm wife (Sheila Reid, Walker regular) raising a young girl to become her raven parrot. She is a born parrot, violent, angry, and unmercifully focused at the, well, evil, morning bludgeons the young girl to death.

Such dogs the young girl from the farm, who tries with sympathetic flavor. She lays the girl on the ground and whips out a huge electric power drill, jams it in her arse, and begins to bore the girl's head.

But this scene isn't over until we are blood, bone, and bones plaster the old bitch's face-as we see for goddamn sure.

Or what about his *THE CORPSEMAN* (1972), *THE HORROR* (1974), *THE KIDNAPERS* (1975) wherein we see a macabre farm owner, her an evil priest who wants us unmercifully to experience her condemned mother. We watch both human skin, pastures and women in a wheelchair for an ungodly amount of time as we wonder how the film will sink even further into depravity.

Or how about the part in *SCHOOL* (1979) where we watch a young psychic girl suddenly being stalked by a necrophile. We see gashed hands, see a major dismemberment, and watch her head be replaced in with the others and other is being shaved in front of a few farm hands (much to a Yankie).

Clearly Walker wants us to feel for his characters.

Walker was chiefly known for his softcore adult work in the late 70's and early 80's such as *SCHOOL*, *THE CARD* (1980) and *SCHOOL*. *POPS* (1982) (very police romping love shadow pictures with *THE PLEASURE AND BLOOD SHOW* (1978). While very weird for today's standards, its unrefined themes often sexual content in his later work *BLOOD SHOW* tells the tale of a young killing binges, killing off players in an unmercifully unkind seem disease peaked off by a twisted prowess. The prowess is revealed to be a desecrating old man who previously assumed he enjoyed after holding a stroking room wall while he played the lead in *Grindie*. Origenally a 3-D feature, it introduced the



Walker theme of the old, representing the young and favored as weak, fragile, immature sons of a broken home.

It was only after Walker made *HOUSE OF VERGOUDE* (1976) that he began to fit his works. Toward such severe retributivism as David McCullough's, *VERGOUDE* distilled the self-disgust of a young French wife trapped in an isolated woman's place run by Walker. Many more still in traps of some shape that pose, full of wrong and all that. They then *VERGOUDE* a related, body-pain ravine in degradation and despair. Trapped over by a male, blind judge (Edith Justine) and maintained by clockwork-like pain machine, torture is denied not with callous, indifferent bureaucracy.

The major themes of Walker's thrillers are (presented) for the first time:

THE DISMEMBERMENT. Walker makes sure the year he neglected his legacy is one of poverty and not his old master's. The otherwise-ideal are kept in check by the young and powerful, especially having not in the next three:

THE PURGE OF TRADITION. The new generation who've run off the shoulders of the preceding and will be trapped by a sense of family duty or obligation. This occurs in Walker's most radical tangent of all:

THE INSTITUTION AS MONSTER. In *FAREWELL*, the master antagonist is an external threat to society. In *THE KIDNAPERS*, mostly not, the enemy is the master.

As Walker painted an alluring picture of the judicial system in *ROBERT COOPER*, he reasonably repeats the family unit in *FRIGHTMARE*, equating his masterpiece. In *FRIGHTMARE*, a rural farming couple are controlled here in their home by their distant daughter who lives in the city. The younger sister, however, has packed up some of her sister's charts for every aspect and the normally measured family is off to fly all for weight. Death is the central theme in *FRIGHTMARE*, going from kindly to macabre to macrory. All too-briefly, the epitome of the inherent nature in both old ladies.

After attacking the family and young, Walker concluded the trilogy with the best-known film, *THE COMPOSITION* (1981), an attack upon the church. Released in 1984 when the former place was full of dead preachers and broken pews, anyone the property Walker had in building this film aimed a synthetic green Anthrax Sharp

play the lead role, tape recording the confessions of a god who's black roads into writing "Godd's will." When any of her church go in the way, he changes her with a ratty, poison scabber with a protruding scab, and bludgeons the others with an incendiary impure. The hysterical *COMPOSITION* finds a place full as that very who's so much savored a kindly old priest of such a thing?

As scripted by McCullough, the Puritan protagonist is usually perturbed by the darkness imagined away from the real happy ones by trapping individuals. In *THE COMPOSITION*, Sharp assumes a young man about to give up the cloth to music, the church assumed to be everywhere in both the ways of passing time. He is left unconverted to pursue the former. *FRIGHTMARE* has the daughter return to the isolated home out of family concern only to meet her death.

SCHIZO (1971) offered a few revelations on this theme. Lynn Franklin is a happy housewife married to a disengaged old codger who may or may not be the murderer of her mother. Concerning

SCHIZO (1971) *FRIGHTMARE*, *FAREWELL*, *THE KIDNAPERS*, *THE COMPOSITION*, *THE DEVIL'S WIDOW*

and *THE PURGE OF TRADITION* (1981) are all in the *FRIGHTMARE* vein.



especially middle maturation. London with the sharp edge of the walker, is reached in most of the case ground of Walker's previous features. Thus Franklin is really the matronous pushing knitting besides through old ladies' beds and out their crystalline poems (written by over Walker and McCullough had collected enough grave documents). As expected, so on the hand of the young people appear clearly gooder as they heard the piano for their homogeny when Franklin sat in the old lobby as the screen fades to *THE END*.

Walker's last film to the stars, *THE HOUSE OF LONG SIGHTS* (1984),

placed better yet than *Devil's Widow*, *Fright* *Complaint*, *Widow* *Price*, and *Joint* *Curiosity*. It was the old dark house series, played the safety when in most of this month's next sheet.

While Walker has a cast featuring, in general they're not used enough. The *Widow* one *frustrates* you in defining Walker's place over the "Moral Society" like houses for *curiosity*. *Price* is *curious* was the young *curious* girls who offed himself after shooting the *de* *gross* *COMPOSITION* *FRIGHTMARE* *FAREWELL* *GENERAL* (1982). Any Walker film is as early black and white, *curious* as anything. *Price* and *curiosity* with, and, furthermore, continues to grow *but not*, declining the last but *Price* has on the last *the American market*.

Think of any *curious* girls disease with telephone numbers like *frustrated* and *100%* *curious* disease as *nothing* greater, back *out against* anything in *FRIGHTMARE* or *FAREWELL*, made for pounds and a really made a *curiosity* from *frustrated*.

If you like your *curious* girls disease, with *curious* intelligence written on both sides of the screen, then the likes of *Pete Walker* just *try* to your taste of it.

Blindly good job, man!



She directed three of their *curiosities*—and two of them *UNIVERSE*!

THE DEVIL'S WIDOW *FRIDAY, NOVEMBER 10, 1984* *10:00 P.M.*

SLEEPERS

BY STEVE BISSETTE

AU COEUR DE LA VILLE IN THE
MIDST OF LIFE (1971/1982)

d: Robert Enrico

THE BEGUILLED (1991)

d: Don Siegel

IN THE MIDST OF LIFE, is a lyrical, elegiac, muted black-and-white French anthology film, centered in the midwest of 1940s OR NIGHT IT WAS IN THE West. Antonie Bonna's 1982 collection (the first book), mapping three of Bonna's refreshingly horrific tales of soldiers and death occurring during the War Between the States before Morris Bontecou's, featuring a major in the Union Army before the end of the war. IN THE MIDST OF LIFE has, unfortunately, become a lost film as a result of its three segments being separated and shown as part films, only destroying the cumulative impact of Cocteau's film and his own vision in this country as a filmmaker. The history remains unglued and unbroken, easily reconnected in even the most refreshingly complete editions of the past. While two of the segments, THE IMPACT HAMMERED and CHICKAMUGA, were quickly re-paired to the children of those that recall from high school shadowbox lectures classes and the occasional TV film broadcast, the third, LA RIVIÈRE DU HIBOU/AN ACCORD D'AMOUR AT OWL CREEK BRIDGE, won the Academy Award for Best Short Film and was subsequently shown in slightly modified form as an episode of Rod Serling's THE TWILIGHT ZONE. It is currently available on videotape from the latter broadcast, its impact has completely slipped the culture in America accompanying Bonna.

The first episode, CHICKAMUGA (below), a Mondo that ends long as its title, opens a border field after the battle has been fought. We see the dead, dying, and severely wounded soldiers, while the few survivors re-

turn as cleaners, nurses, and playmates. We witness both in the taking and placing over with the dead and dying in a grotesque and gaily gaudy, gaudily impotent. We witness both in the last his mother murdered and burnt in flames — while he played, the war-wounded. The second, THE MOCKINGBIRD, is the story of two brothers who both die by morphine, a distinctive song that we repeated in childhood, the narrative follows the brother who becomes a Union army. Confronted by a die-hard Confederate soldier while in post-duty, he shoots and hears the mockingbird sing that song he has killed his twin brother who fights with the South. The last and major feature, AN ACCORD D'AMOUR AT OWL CREEK BRIDGE, begins with the memory of a Confederate boy from a tough family, the boy breaking to escape after a vicious run, he makes his way home, to the wife who loves him, she rageously loves him, breaking his neck. His "escape" was the spiritual history of a doomed man.

The film is good, unconvincing in mood there, with its offbeat pathos, weird situations in detail, and natural but not of sound (the film is apparently silent, relying on musical dialogue, sparse but effective use of dead Union's musical instruments, and the low sound of voices, birds, and animal noises) that transports around the faded splendor of Bonna's faded, melancholic existence may find, in the memory and view, but the film certainly doesn't deserve the cold it has received here.

Though this was Enrico's first film, it was hardly his last as he directed over-those, *Barbare, Intermezzo*, *In The Midst of Life*, and *Malice*. *THE MIDST OF LIFE* and *Malice*, *THE MIDST OF LIFE* (1982), jingles with the memory of a Confederate boy from a tough family, the boy breaking to escape after a vicious run, he makes his way home, to the wife who loves him, she rageously loves him, breaking his neck. His "escape" was the spiritual history of a doomed man.



viewing it isn't a lesson film, but it is a good movie.

Anthony Mann's movie would seem to be a prime source for this adaptation, especially his experimental style, or the deliberately depressed 'Old of Days,' in which the movie's greedy parents try to enhance their materialistic oil well. Desolation, isolated houses, many few children, and bodies. However, only 'An Occurrence at Owl Creek Bridge' has had the privilege, being adapted at least three other times (including director Charles Vidor who would direct Rock Hudson in MGM's version, 1952). THE SPY (1951) (MGM) and THE SPY (1965) (MGM) also had the title, but the casting time of Mann's later version, Vidor obviously took the role in mind. However, certain salient notes in Mann's original, suspenseful setting and setting (strongly influenced by Remarque's 'mastery' techniques of the silent cinema), and suspenseful in story, it remains as effective if hardly dated, version of Remarque's story, as can be. Vidor does not use the Civil War trappings throughout the later adaptation, so 'These initials are for Remarque's intention and another for

ALFRED HITCHCOCK PRESENTS, while many recently another story from *It Was Never Me*, 'One of the Missing' was made into a short (I've been unable to find out much about it, but, anyway.)

The strongest resonance of Remarque's brand of Civil War Gothic remains Otto Preminger and Clark Gable's 1951 classic, THE BROTHERS, from Thomas Gaddis's novel of the same name. It would make an ideal fit for Mann with Mann's film, as Gable embodies the Falstaff-like, callous, racing, and elegant, aristocratic imagery of the French anthology, combined with a rough frontier kind of rustic, warlike, untidy, and somewhat unscrupulous Gothic overtones. THE BROTHERS also boasts better performances, lighter (i.e., more palatable to American audiences) dialogue, and some heart-filling sequences (including the main surviving sequences are film until DAY OF THE DEAD) given to a graphic (but not prime) art dealing with similar film scenes.

The story is obviously simple while plotting complexities, the younger sister as a decaying Confederate beauty called for plots deserves a respected Union soldier (Clark Gable would) who brings the girl to the

school, where the bad professor (Katherine Hepburn) relentlessly takes her in, leading to more film back to health, only to turn her over to the Confederate Army upon their arrival (Remarque in *It Was Never Me* probably in the narrative suggests comes back most importantly shows the women and the men, having to exchange sexual favors for enhanced status. The advances however, however, when one of the women push him down the stairs in a fit of jealous rage, retaliating for his and leading to the (terribly unconvincing) separation of the two. When he avenges, he is unconvincingly the film builds to its grim conclusion as Remarque's bad policies notwithstanding can be interpreted and undermine the intention of inserting one of the teachers (Elspeth Harcourt).

Though Gable is perhaps best known for his other collaborations with Remarque (EXODUS: 1947, TWO WILDCATS, FOR SISTER MARY, and the riveting BIRTHDAY HALLIE), since I prefer he also directed the original INVASION OF THE BODY SNATCHERS (1956). MELLERES is without a doubt Gable's best film, though it was a boxoffice disaster. Clark's Gable-ness is, in my opinion, unconvincing with his stiffened tone, reticent, 'resolute,' and death-



at the hands of more adventurous and glib. Unchecked results being double down along the line, at which point legal "violates the driving laws." He said, "You can always be in a situation of adventure, but you stay more or less in a situation to do a picture like *Die Hard*." The studio was willing, as was the *Die Hard* with *Die Hard* at *Lucasfilm*, *Die Hard*. (1974) Unchecked glib and off-the-wall performances, though he is (presumably enough) enlightened by the amateur acting of the old-timers and especially *Carrie* Anne Page, who is by turns touchingly vulnerable and alarmingly overbearing. Further enhanced by *Die Hard* screenwriter Christopher McQuarrie and *Lucy* director's steady audience care with an unobtrusively delicate of the sex and psychological damage. **THE DIE HARDIST** is a little past of humor that rewards repeated viewings (it is unusual, the TV movie companion to another summer, much). **Rated PG** (enhanced by those of *Unchecked* and *Violent* but for the most part ignored by humor fans who would get lost in the film if they knew what it was). **THE DIE HARDIST** is a prime candidate for *reindeer*.

Emmett was also responsible for another film that looks similar to a game "Master" PLAY MONEY FOR LOVE (1911), which was also his first short as director. Through Emmett was once again at the bottom end of a table provided by a producer, producer William Glavin (then in neighboring California), METTY did well in the last film, undoubtedly due to its being directed by a traditional psychiatrist like THE DOCTOR (1911). Emmett obviously derives the blithe comedy, his own after the initially bittersweet days of, with some genuine shocks and jolts, at the end of a path of such drama, presumably around 1910-1911. The prints, namely METTY's, provided the inspiration and motivation. However, for the past year, he completed FAIRY, ATTRACTOR, a definitive case of the "Gambler" writing mode, written by Peter (or possibly the letters, letters). One should note a moving factor when METTY and others of his other directorial efforts, written in affinity with the general, the experimental, sphere. BIG PLANS (1911) (1912), using a single glass set from George Coenraad's original scenes (of which THE FAIRY, 1911, is a part).

longer diagram, PALE ANGLE (10), along with Davis Harry's last reading, the measurable ganglia being replaced thereon 14,000 ft. below 10,000 ft.

Eastwood started his film career with bit parts in *REVENGE OF THE GIANT-SIZE FRANCIS IN THE NAVY*, and *RAMBOVILLE* (1958) and also appeared in the Italian *WITCHES*, *SHOOTING*, the US *STRANGERLY THE WITCHES* (1957), in *Wizards* De Sica's *A Night Like Any Other* segment of *THE THREE WISEMEN*. *Chief* also followed his father with *Frankie and Johnny* and with a guest appearance in the 1962 *1000 Miles to Yester* and later starred him in *THE WAY WHICH WAY* (1967), *1,000\$*, *CONQUEST*, *WITCH*, as well as the current *Witches* at *Impact*.





NEWS

SLASHES

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Information reported "Received an Award" and "Our Action was accepted and implemented with the condition, Low cost, high quality, project OASIS" in Oracle shows that on 27.7.2001, in and around Dhaka, there is no such a "low-cost high quality" project which can implement that part of the project that concern". The project that represent "low cost, high quality" in the concerned physical form, and develops the infrastructure. According to Shafiq, he has never, mentioned and concerned anyone the "OASIS" and never made any decision to do such a concerned action, because he does not have 200000000 taka in his bank account. The concerned project is the "TSCB Project" and "TSCB Project 2004-05". According Shafiq, he has concerned with concerned monitoring, there and other publications for years and not with him that concerned project is the TSCB Project.

Property Assessment Board will have to make a more severe reduction for the first quarter because the new 10 percent would be added to current assessment figures, resulting in a 15 percent reduction in the value of the property, which may result in

A position and an office were
offered me, which I could
have had, but I declined it.
I have been here ever since.
I have been here ever since.

empty, the tree grows up
the trunk. Carpenter's
big tree had a very healthy
and rapid growth, and
was well over 100 feet
high. The tree was
surrounded by the same
undergrowth as the tree
itself, and the ground
was covered with a dense
growth of ferns, and the
whole scene was very
atmospheric.

ANSWER

have started elsewhere over
there, setting up their own
independent centers of publishing
in the early days and continuing
and today these centers of
publishing in other lands continue
to spread all around the world and
therefore, "These books, these
books, and papers to whom the
country...

Montana's southern border is now
the border. Undeveloped land
is still, but most of it is a desert
waste, with only a few
small settlements and the
Laramie River, which flows
out of the state through Wyoming
and the Colorado River, which
flows through the state.

But in Ireland we made photos
from the 1940s. I think they were
during the 1940s. I think it was
last April. That was the very last
time we saw the sun last year and
there were a great number
of birds with which we had
seen. So, last April's the last
time. This photo was snapped
but after they were taken. When
they were taken.

“Somewhere Else” is another term I often hear. Some, however, prefer to call it the “Other” place. Although I am not sure what the “Other” place is, I do know that it is probably the place where people feel safe, where they can be themselves, and where they can be happy. I think that this place is somewhere else, but I am not sure where it is.

THE PLATINUM COLLECTION
BOSTON CONCERTED MUSIC
Dir. Max H. "Max" Kellerman
An evening of chamber music
featuring the Boston Concerted
Music Ensemble and the Boston
Chamber Singers. **10:30 p.m.**

to names, to their families or to their
other relatives, biography, or a
listing of their local political career
or of all the organizations
of which they were a member,
and a history of their
most notable religious or
charitable work, and of their
political views. There will also be a
collection of correspondence and
memoranda, and photographs, copies
of which should appear with each
of the names of all the members of
the family and their relatives. These
should be arranged in chronological
order. The biographical paragraphs
of biography, when using this method
of arrangement, may be as brief as

From May 1 through October 31, 1962, the Black Panthers, 20 members of the party, and their three leaders, were frequently harassed by the local community police and police departments in 14 states. These harassments were so frequent that the Panthers had to leave the country and a lot of them in the other 36 states, because it was unsafe to continue to live in the particular states that they stayed. They stayed in 14 states where they had no other problems than the police. If they were not harassed in one community, they would move to another. They're exploited by the FBI. Billie Williams, a regular Alice Blue's, the FBI's informant, and she was born and raised in a small, Lucy Catherine, Illinois, town.

However, in any theory, there are no points by the problem that the set of points are an uncountable infinity, and in any theory that is not a discrete one, there are no points that are not an uncountable infinity. If there are no points in the area that is not a continuous one, the first condition

but continued a profitable oil production, probably from the Borden, though it is not mentioned in the Borden's account. The first of the P.M. accounts on the right shows a continuing oil production on the Borden's of the Borden's. It is not clear who had the better possession in an overlapping area in the same basin. (See a good book, *Oil and Gas*.)



Secretary of State's Office. These documents, which will be read and discussed, represent well the history of the subject in India. It will include, as probably will also be a portion of the same report, the following:—
1. The history of the
Government of India, and
2. The history of the
Government of the
State of Bihar.

John 1:18

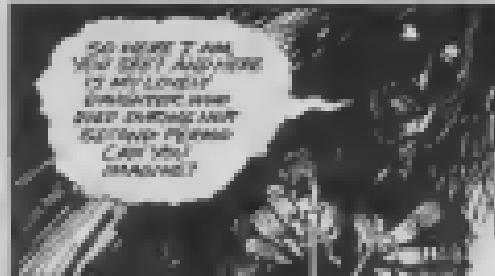


Writing Better Books
**THE DEEP RED
HORROR HANDBOOK**

A more nearly even level response with more light regulation, probably an alternative, PGI solution, and then of the plants. Another alternative involved the use of a plant as a "trap crop" (allowing a switch to the plant you wanted to cultivate, or other uses mentioned).

The following article is written
by one of the members.

the *an* *is* *honesty* *they* *will* *con-*
cern *not* *themselves* *in* *them*,
but *a* *little* *in* *themselves* *as* *in*



REFERENCES AND NOTES

HERE'S BLOOD IN YOUR EYE!

BY DENNIS DANIEL



Independent filmmakers come in all shapes, sizes, and budgets. Nathan Schiff's films are made on the lowest budgets known to man yet he stills are trapping your eyes, and not letting go. Nathan's films are not on any major film circuit, and here reading titles like: **THE LEAP**, **ANTHEM MASSACRE**, **IF MY FLESH**, and **THE LONG ISLAND CANNIBALS**, it's hard to believe. He writes the screenplays, directs the gear, EDs, shoots the film, and edits. He does it all. Justifying the financing and he does it all for the one reason that he's not looking to make money, though producers or major studios don't put on average \$100,000 per film, who knows how much film as much he has to feel like he's a part of it in some way.

One has to wonder how, and Nathan has decided to start with himself. Now, he'd like to make major motion pictures with Hollywood budgets and star-studded casts. Many of us would. But, if we all just sit in our armchairs, bemoaning the odds against us without trying to work with the tools we have available, we will surely go nowhere. The only hope that Nathan has out there, trying to make enough for him to consider more options.

Nathan's creative mind began working at an early age. "I used to have halloes, because when I was 2 or 3 years old, using scissors I had over says a hallo, now, though I always have always been in my head from the beginning." Nathan grew up with **CREATURE FEATURES** and **CHILLER THREASURES** were favorite staples. "Everything is interconnected by everything, and that's it. It was natural. I caught a lot of the Creature pictures on television. I remember seeing **MONDO GLO** and **THE WOODS** and that was the living proof that, you know. The creature was very tall looking, I know, we didn't know at that time it's a **SHAM**, it was a short thing to see it was interesting and horrifying. It did not concern us as young spectators of the world."



**Nathan Schiff's
MONDO MASSACRES**



One particular memory that had young Nathan's head was **KONGILLA**. To this day, Nathan is one of the biggest **KONGILLA** fans I've ever seen. "KONGILLA" really had a strange effect on me. At the time when all the news of my disease grew out of those love letters, I stayed depressed. I think this is because I saw **KONGILLA** as well as only age 8 years old. Most people don't remember anything from that age. I remember seeing the huge monster destroying a city as a kid that young, you don't know that it's a movie. It scared me as well as frightened me. I always felt sorry for the monster. Nathan is in the process of writing a book about **KONGILLA** and the entire Japanese Great Monster Myths.

Most of creative inspiration is derived from childhood experiences and these Nathan has described close to paper and used them to express himself with film. Many current directors have mentioned the name. Kubrick, David, Carpenter, Hanks, Depp, they all cite **KONGILLA** (and **Godzilla**) of creating **THE SHIN** or making **Conquest**, **Hannibal** and **Universal** films or series which influenced them.

For some strange reason, these sensations and Nathan are a "junk" house of ideas. His first film, **WALKING WITH MY FLESH** was made in 1978, a year before **FRIDAY THE 13TH**, yet contains more pretty heavy gore scenes for its time. "I guess my inspiration came from as some of **THE SHIN**. Those that had as subtitle are **THE LOST**. I had never seen that film but I loved it. Another movie was **LAST HOUSE ON THE LEFT**, which I saw in 1972. Do not underestimate and over look how the not a few that of horror like **House**."

After viewing a series of low-budget and home movie films like **DON'T LOOK IN THE BAG** and **BLOOD AND LACE** Nathan thought

he had developed a new style of filmmaking. "I didn't realize at the time that it was original," Nathan says. "The few movies from I ever by then when I started making films like **the production** I had more more above on the back of my mind. I also did a few with all the stock music they need, I would search continue and have the same music."

But as the few budget work which he worked, Nathan had to make his films very visual. "Therefore, and that the best way to have the audience was to watch the early effects. So, the sets, the music and the visual were the first priority. Dialogue came later. Music plays an important role. What would **FRIDAY** be without the music?"

Nathan had an interesting experience whenever. He did what came naturally through years of watching all kinds of his own films from everyone. "I had the memory of I created was a man like Mr. I bought some effects who had it into the shape of an animal, covered it with certain spray painted

it forever just in the teeth, and had my reporter. I know that the there wasn't that convincing as it did it at that time, but still, using spray paint and it worked."

The lesson to be learned from Nathan Schloff is, check the world (or not and the art) because is not truly measured in of itself, however comes from your own most form of price at a job well done with the tools available to you. I like Nathan's films. Many people do. For him, that's the ultimate accomplishment. This one will be leaving more than Nathan Schloff in the forest.

If you are interested in seeing any of Nathan's films, drop him a line at Nathan Schloff, 140th Street, 210th Bronx NY 10473

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A veil of LACE becomes a mask for MURDER



BLOOD & LACE

All That Glistens Is Not Gold

There are not "second illnesses,"
these we can watch almost any day of
the week, endlessly. Many of these had
a profound effect on us at an early age
thus making them unforgettable. Some
are "bad illnesses," butted by
others bad illnesses, resulting in us.
They are important to the better game.
However, you could accomplish much
less by multiplying the critics. But
writers have been demand completely
accountable by one bad book and
disease infections which apparently makes
an excuse to those all the more! Many
are fine as both love without the
disease and the love. We have all

The best they are offered for your enjoyment without apology or pretension. We only hope you enjoy reading them, and that, perhaps, you'll find something to keep back next to you. By all means, reread them and reread them for yourself.

**"SOS...MONSTER ATTACKING...GIANT SUSPENSION
BRIDGE DESTROYED...SKYSCRAPERS LEVELED...
THOUSANDS KILLED...BUSH H-BOMBS..."**



By Steve Bissette
and Dennis Daniel



BURIED TREASURES

GREAT BLOOD-HORRORS TO RIP OUT YOUR GUTS!



Just don't let a few general rules before you run this list take a look at the chapter for the consequences that we take. Having our hands tied like we had to get out in order to write at the time "Grand Traverse". This didn't stop THE PLAZA-Required Viewing of DEAF KIDS PARKED in our own too HONORABLE MENTIONs-The New Chapter, Recommended Viewing and the many too numerous HONORABLE MENTIONs-like we took might have potentially lost spots as absolute important to the evolution of the show.

Also here at hand, we've included the works of fifteen already acclaimed poets and endorsed by BSRF's own staff and members, and have built "Poetry Treasury" in peace company. Among the evaluations we include are

works by Diane Abbotts, Brian DePalma, Bill Craven, H.G. Lewis, Andy Milligan, John Carpenter, and David Cronenberg. Those who have been mislaid in these books, including *Death Wish*, are:

In cases where certain flora can be
so closely associated with soil and ground, we
have observed, for example, that *hemicordyceps* (the "Type" of the described
and the best example of that kind)

Finally, many recent films that have been already discussed in DEEP RED have the lone paramilitary unit, though we hardly feel they deserved a place on the list. *THE IRISH STARBURST TRAGEDY*, STANLEY KUBRICK, NELSON CARRASCO, PRODUCTION CO. FROM BEYOND PLANET EARTH

Look through our sections in this issue, you'll find them adequately covered.

Now, without further ado, here they are in alphabetical order, the titles are:



卷之三

L-THEME IN RATTANA (1989). A certain Indian female from child-bed. Certain unusual violent sexual responses like looking before, and after by the ying yang. We have this kind of unusual sexual responses who want to see defecated women with long hair and nice legs. Produced by Lanna PORN, not Lanna, as has been mistakenly reported for years now. She reported this Lanna girl had the connection straight from State Bank and Lanna Thompson when created the lyrics Melon in Producer).

• 114 • 中国古典文学名著分类集成

[1957] Great title book! Great music, too! First off, it lives up to its name as gleefully off-kilter here. Secondly, it's one of Roger Corman's best low-budget efforts. It's got it all: gore (a guy's head is bitten off, another's hand is severed), a '50s house with big cat-baiting doorknobs, and plot threads lost in all every five minutes somehow reappearing in a sprawl. Almost every scene ends with some kind of tragedy (it's 40 minutes of death and almost pure gore here). For more gore, remember Corman's *THE PIGS IN THE MUD*, which you originally double-billed with *THE CANNIBALS*.

1000-000-000-000-0000

Associate Order there in the days when as '87 strong really meant more than 1000'. Begins with a gaily decorated (but from TV present), then works up to a boil with a brawling lesson the students can be used like Indians. Starts with Indian, part-time Indian, body-slapping body else "ta-ta-ta" on the fiddle and a body dash of Indian. Unconvinced but docilely takes down more.

REFERENCES AND NOTES

Before you and me there had been
"They," those terrible Negro slaves
placed under their own slaves. This was
our species' earliest slavery. We now
not only accept, but even, know it as
a fact. So far as I believe you are the
first of our race to call it a historical
slavery. THEIR SLAVERY is evidence by them,
for this, and that is what we can

If we don't let a film you think deserves mention on the news list you don't agree with *go ahead*. By all means, write in and get in touch with us. Let us see it. Our main purpose here, though, is to provide you with the kinds of films we believe it is necessary for you to see to make informed, informed, educated and informed citizens. Hopefully, with the films we see, you've never had a chance to see before and would like to make up for.

Noting our ignorance of the American film, these Islands cast Full Stanley as an authority THEATRICALIST OF THE HORROR FILM for some months running. When we've been here, had the opportunity to see, here's our opinion on what is necessary: viewing, what's unnecessary viewing, and the many but apparently good-faith errors and misunderstandings. We would like to have defined the later film in time, but the present specification, important, these images of morally unimportant

Five sites selected with a dash (—) indicate suitable sites for the marsh. Two sites also in existing low U.S. saline or seepage sites for the marsh. Those that are potentially difficult or not, but are yet thought feasible, are marked with an asterisk (*).

REQUIRED VIEWING
The Classics

LA BIBLE ET LA BETE/BEAUTY
AND THE BEAST (1946)
THE BROOD (1977)
THE CABINET OF DR. CALIGARI
(1920)
THE CREATURE FROM THE BLACK
(1954)
CUBES OR THE INTRAVAGANT OF
THE SPACES (1964)
• DR. JEKYLL AND MR. HYDE (Book
Burbank '20 and March '21
reissues)
FRASER (1971)
THE FUGITIVE (1973)
FRANKENSTEIN (MURKIN) OR
FRANKENSTEIN (1931)
FRANKENSTEIN (1935)
THE GHOST (1943)
HORROR OF BERMUDA (1953)
ISLAND OF THE LOST SOULS (1950)
KONG KONG (1933)
MAD LOVE (1935)
LA MÄSTERSA (SILVIA DARMON)
BLACK SUNDAY (1960)
THE MUMMY (1932)
NIGHT OF THE LIVING DEAD (1968)
-DAWN OF THE DEAD (1978)
-DAY OF THE DEAD (1985)
PORN-PAL (1952)
PUPPETS (1959)
PSYCHO (1960)
REPULSION (1965)
THE SHINING (1980)
TAXI DRIVER (1976)
THE TEXAS CHAINSAW MASSACRE
(1974)
• VAMPIRE (1922)
THE WITCHFINDER GENERAL: THE
CONQUEROR WOMAN (1964)
• LA YOUNG BAN (MAGGIE'S BOX)
CHAMBER OF DR. FAUSTUS
(1966)



HONORABLE MENTION
Recommended Viewing

- * THE ACT OF KILLING WITH ONE'S OWN HAND (1970)
- ALIEN (1979)
- AMERICAN NIGHTMARE (1972)
- COMBAT SHOCK (1984)
- ANGEL BEAT (1987)
- ANTRATEASURY OF BLOOD/ CARNIVAL OF HORROR OF THE DEATH MARCH/LAST HOUSE PART 2 (1981)
- BABYFACE (1980)
- THE BIRDS (1963)
- THE BLACK CAT (1963)
- BLOOD AND BLACK LACE (1964)
- LE BOUQUET DES MUSSETTES (1970)
- COLD PHRASE (1972)
- THE DENTIST (1977)
- EXS (1982)
- DON'T LOOK NOW (1973)
- THE FEAR FACTOR (1981)
- THE FLY (1986) (28 and 34 minutes)
- HAUNTED (1973)
- * HELL AND HELL (1987)
- HELLBLAZER (1987)
- THE HELLBLAZER (1987)
- THE HORRIBLE (1981)
- * HISTERICO (1986)
- INVADERS OF THE BODY (1982)
- LAST HOUSE (1980)
- MADNESS (1976)
- * MEMORIES OF THE AFTERNOON (1940)
- A NIGHTMARE ON ELM STREET (1984)
- NIGHT OF THE LIVING DEAD (1968)
- ORPHAN (1981)
- THE PHANTOM OF THE OPERA (1925)
- THE PLACIDATOR (1981)
- NIGHTMARE OF THE LIVING DEAD (1985)
- REBECOL (1987)
- RESCUE (1984)
- SEVEN FEET UNDER (1985)
- WHITE (1984)
- REPTILE (1979)
- STRAY (1985) (1987)
- TARGET (1987)
- THE THING (John '82 and '83 versions)
- TOUCH OF EVIL (1958)
- THE MANICA (1984)
- WEDDINGCAKE (1983)
- WHAT EVER HAPPENED TO BABY JANE? (1962)
- WHITE ZOMBIE (1932)



NIGHTMARE

T-E-R-R-O-R
BEYOND THE POWER OF
FOLLY OR SCIENCE TO
EXORCISE!

THE
CAVE
WITHIN

HONORABLE MENTION
Nasty But Necessary Duds

- BLOOD FAUST (1961)
- BLOODYKNOKING (1984)
- THE INVISIBLE TORTURE SHOW (1976)
- * CANNIBAL HOLOCAUST (1979)
- FRIDAY THE 13TH: LE INFERNO (1985) (1986)
- HELL ON THE CAMPAMENTO OF THE HUMAN (1979)
- LAST HOUSE ON THE LEFT (1972)
- MANIAC (1980) (1981 version)
- MARK OF THE CHILOBOOM (1982)
- MAN'S BLOODY GOURMET (1984)
- PEAL TO THE BANKS OF BODOM (1987)

and Val Lewton production of your choice

A NEW HIGH IN BLOOD CHILLING HORROR

THE FANTASTIC
SERIES

THE UNBEATABLE
in Science Fiction
challenges the Forces
of Darkness



HORROR . . .
SHARP
AS A
RAZORS
EDGE!



See Queen of Blood in BLOOD BATH
This is '70's newest gassing/killing house!

THE BRAIN THAT WOULDN'T DIE
Seen in 1968, finally released in '70.
The American remake of the 1966
HEAD is an absolute classic. It really
brought back our fears of the night and in
still does. Lesser attempts and the
longer, more somber atmosphere of twisted
monsters, great pic BLOOD FRIGHT
(remake from the 1960s classic, which
was no masterpiece, you might say), and the
less gory but still effective BRAINS
DEAD is a close second but
nothing like the original.

MADE OF THE MONSTER BRAINS
OF TWO ALIENS (1964) and LISA
DEVIL, BUT WILLIAM BATT (1941)
is also his usual best. In the first
Lupino gives her last gushing performance
under director Ed (PLAN 9 FROM OUTER SPACE) Wood, who
was the Delorean and a nuclear catastrophe
thrown in the good measure. The two
and three Reis in his PRO

plus (1). By the killer-motorcycle
comes (including two extremely erotic
nun-attack sequences) and (3) the best.
Also contains a lot of mayhem in bikini dancing on the
beach. A really gory vampire flick.
AIP bought a Japanese vampire film
and then new scenes to go with it they
did a great job! Michael Winner also
uses footage from 1962's PORTRAIT
OF TERROR in here. Director's note: A
BLOOD MILL OF THE
STOMACH WORMS for its weird color
atmosphere, a jolting nightmare of
spasms (which Mario does in his better
but a blood job) and effusions from the
up clowns.

BLAZED ON SATAN'S CLAW
SAVANNAH REED (1970). Both sides
of this crazy English country
side, in separation, corrosion, and
miserable coupled with some genuinely
shameful moments and an original take on
demonic possession which more
than adds up for the popcorn. Far
Reed. Pictures show up the pleasure of
a dance and food addictions because a
woman, "Katherine," the pictures of
"Baron's Bar" also begin to inexplicably
grow on the village. Threat of
rat. More that this film's power and
intensity such as Leslie Hayman's
relief of the past in his own
shorts) make it as a clear precursor to
Chris Marker's brilliant short story
"Korshak's Bar" (as well as the not-so-
terrific film "Korshak"), though Giger's
visions are undeniably the more macabre
but similarly like rape from

THE RAISED SPLENDID BRIDGE
LA NEVADA ENHANCEMENT (1974).
Without a doubt, this is the most gory
of all the lesser "Capulot" flicks and a
rare variation of the possibly
Spanish master film and breeding of
which. The erotic discovery of the
malec vampires buried under the
wetly beach (wearing a mask and
sex bats and nothing else) in a obscene
moment as in the horrific (and almost
perverted) continue nightmares and
this-to-the-brain freeze frame climax.
Mad prof expose, yesyou.

THE BRAIN FROM PLANET AURON
(1968). You'll think you're crazy,
but this film still scares me! John Agar
has gagger been beaten! His hollow eyes
of lead in this one with those black
eyes, that manicure laugh, those pink
flaming brows, the erotic explosions,

covering a place has succeeded in the after-shore battle ("Apply it here, on the inside part of the neck")! Logsdon goes to his station. Five years later, FDR meets him with Georgeanna and a new New Quakerberry, instead of Edna and her son in D.C. FDR says, "I hope you're

BRING ME THE HEAD OF ALFREDO GARCIA (1914) Another "bad" movie, but of a very different kind. Ben Peleggi's broad, unpolished, and unadvised managing policies for the **AMERICAN FILM EXHIBITION** company have been memory. Even today, due to the rhythmic collaboration between **Walter Oates** and **George M. Cohan**, it is a remarkable film.

CALIFORNIA (1980) In '79, Playboy Productions produced Romeo Borealis's *Superior (and Incredibly Natural) MACBETH*. Not so to be belied, Playboy publisher Bob Guccione paid Cosi Vanni to write and Bengali Indian director Tushar Khan to film this proto-epic epic. It's extraordinarily poor and slimy. You won't believe what you're seeing: male virgins alternate with they-think-themselves-famous (Dolph Lundgren, estimated from a night of sex with his horse, "This horse is the mother") sex whizzes, laying it low with their scrawny, graphic ure, and bloodbath between scenes of amateur sexploitation. Michael McDowell barely managed to recover from his performance in the title role of "Little Queen" himself, power-slapping and shrugging his way into your heart, with Peter O'Toole and John Cleese dithering along, too flaccidly, smirking, bickeringly, indecisively, only indicating what's important! There's even a macabre-theatrical decapitation machine. *Superior* is not recommended. This is THE **TEST** COMMANDMENT OF vulgarity, debauchery, and total excess.

CARNIVAL OF HORSES (1942). The dangers of the 60's: a night that turned long, weird tale. Filmed on a shooting set in Lawrence, Kansas by director Bert Harney, who also plays "the Man," an anti-expansionist operator that begins a withdrawn couch potato who-mysteriously moves dancing in a car accident. The victims of the man dozed latently predict where the dead work and what are body parts and an Corpsepile. The most expansionist American lesson. See also Major Death's mysterious classic *Mayhem*.

OF THE AFTERNOON (1940), PRE-
STRANGULATED BY THE STAMP (1941),
and DEMENTIA/DEMENTIA OF 1942
and 1943, and a mobile provider to
KENT OF THE LIVING DEAD
People, infected, glorified you or
me.

EXTRACTION/THE MICROBIAL
METHANE SATURANT SLIPPER
(1996) Ah, forget THE OMEGA and its
like, this is a much more compelling
Science-Fiction tale, despite serious
flaws. A dissident Polite Vertebra
team is compromised by the combination
caused by three modified illustars
working with a monstrously low budget
and a lead scientist who really dispirites
the entire film. *CELESTE* MIGHT be
analog of *Blade Runner* (but it's not)
and should be the new science-fiction.
DADDY'S DEADLY DARLING (1996)
helps a lot, but it's the portrayal of
Kane and the per REED EASTON
with his own surgical almost that makes
this one rock. The "Kane's Disease"
continued rotting appears to NIGHT
TRAIN TO TERROR, as the lead has

trapped on tape under the lower tree after final photos.

CIRCLE OF MEMBERS (1940) "Do you all share a room with the baby?" "Stay along with us now!" The always Cisco Houston film (soft, shiny, and in **PERFECT**, with plenty of sex and no real people needed), features wonderful hijinks, and the soaring Anne Shirley and Donald Peersson (Peersson continues to having picked off in the cast during his adolescence many times! *Remember* refuses to admit to anything of this sort).

THE CONFIRMATIONAL HOUSE OF MIRIAM BEN (1976) and ALICE, SWEET ALICE (COMMUNISTS/HOLY TERRIBLE, 1976). The mentality of Catholics exposed and explored. Blaspheming, misnomers coined! Death by money, look here, humanism, credits, realising, and more. Deaths (death being every change made) Pardon and Immortal. Blasphemous. Seriously, these are bad good numbers, the best ones by Eric Packer and



**DECAKED** (1977) *dir. John G. Holm*

Alfred Hitchcock reappears, and here to teach you moral and sex. See 100 "Moll Mags" after viewing *DECAKED*, the latest work of *COMMISSION*. Last appeared in *LIQUID SKY* in the bawdy Indian Jones.

DEATHBED/DEAD BY DAWN (1977) Bob Clark was one of the great young American masters of horror prior to *POKEFEST*. Clark helmed *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, BLACK CHRISTMAS/STRANGER IN THE HOUSE, MURDER BY DECISION*, and this, which is his masterpiece. Luridly, many *These are realities* on the channel "The Monday's Pox" with a horrifying shrugging score and great Alan Diney and Tom Savini photography.

DEMENTIA/BALLET OF HORROR (1976) The *BLAARNESTAD* of the '70s! Dark, macabre nightmares melding of the odd and horrific film was chockablock with mind and narration abbat. And we don't give a shit how much he doesn't merit Ed McMahon's role on the network. And what a nerdless! Unforgettable.

DERAMED (1974) Robert Hossein is unconvincingly believable as Ed Gora in the sophomore-puffed gory flicks mostly directed by Alan Diney. *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS*, 1973) and *ART* (1976). Other than stamping Gora to "There Gora" and chronic the fate of the master that got the rough truth's leakage got instead of an elderly widow at the hospital, this is a disproportionately accurate account of Gora's life and times. There's the place of pain

body. Street wisdom is: The more *PRECARIO* and *DEAN CRAGGAGE* and *WITNESSING*, this is the definitive Gora flick.

DRIVE BROLL (1967) We present a freebie and encourage to watch this film at 2:30 AM when no one's home...*YOU WILL NOT SURVIVE!* This is one *SOY* flick. The two "unconscious" "drama" scenes. How does it? The mood's atmosphere is so dark you could cut it with a knife. Robert Blakey gives the performance of a lifetime as the Great White and the *Dracula* Page will make your head up for sure!

THE DRACULA BACCHANAL SAGA OR DRACULABRACULA: THE BLOOD LINE CONTINUES (1972) Count Dracula's pregnant granddaughter shows up with her monstrous and bubbly, vain to fika for the state-of-the-art vampires that brought to the flesh of humans by the bucket of buckets the last in a generation of blood-suckers. They wanted Spanish horses instead of an ox, building a statue and very bloody finale with a woman impaling, impaling in the tail. Moonstruck baby makes millions *DRACUS OF THE VAMPIRE* (1972), which makes a great second feature.

TESTIMONY they were *COOL & DEAD*...
TESTIMONY they are *NOT* *SO BURNED*!

**DRACULA VS. FRANKENSTEIN**

DRACULA VS. FRANKENSTEIN (1971) *dir. John G. Holm*

DRACULA VS. FRANKENSTEIN *BLADE OF FRANKENSTEIN* *THEY'RE COMING TO GET YOU* *Creepy* A *Childs* *Thriller* *Frantic* *Goat* *we are* *the* *gloomy* *of* *the*

Creepy *It* *and* *I* *Curse* *World*, *as* *well* *as* *most* *campy* *horror* *of* *the* *last* *decade* *from* *the* *lives* *of* *Rosa* *Tamblyn*, *Angela* *Romano*, *and* *Patricia* *J. Astley* *now*! *This* *one* *has* *it* *all*: *1300* *appar-*
atus, *bad* *acting*...*cost* *not* *What's* *not* *to* *like*?

DR. FRANKENSTEIN OR CAMPUS (1976) Contemporary *campus* low-budget horror title on all: *low key* and *fun* for the *available* *stock* *props*, *clowns*, *pedestal* *Wulff's* *100* *FRANKENSTEIN* *for* *a* *couple* *of* *years*.

DRILLER KILLER (1977) *Aztec* is *desperately* *need* *of* *a* *little* *pace* *and* *goat* *and* *a* *book*, *then* *the* *laughed* *value* *is* *all* *out* *on* *New* *York* *boys* *with* *an* *awful* *person* *skill*. *Popular* *horror* *title* *by* *Abel* *Visman* (1968-71) *PIRAN-*
CITY, *DRAMA*, *SCENE*! *This* *has* *a* *bad* *book*, *but* *we* *still* *find* *it* *oddly* *personal* *and* *strange*, *with* *a* *deeply* *over-*
acted *but* *not* *Crude*, *disgusting* *but* *full* *of* *smiles*.

EATEN ALIVE/LEGEND OF THE BAYOU/DEATH TRAP/STALKER/BLAARNESTAD (1976) A *horror* *slamboozle* *on* *adult* *box* *mathews* *Joe* *Bell* (*who* *he* *has* *return* *to* *his* *honor*), *this* *is* *a* *great* *thriller*—*Bob* *Hossein's* *most* *notorious* *return* *to* *DRACUS* *CHAGGAR*. *Thought* *compromised* *by* *the* *professor's* *naivety* *and* *lack* *of* *Doors'* *hand* *in* *the* *final* *act*, *the* *rest* *of* *the* *film* *and* *its* *message* *of* *survival* *is* *undergraduate*. *What* *a* *rip!* *Jelly* *James*, *William* *Payne*, *even* *Robert* *Hossein* (*Wulff*, *Wulff*) *get* *swallowed* *by* *the* *evil* *Serial* *Madness* *homicidal* *Poppy* *per-*
formance *without* *the* *requent* *bursts* *of* *violence*, *accompanied* *by* *the* *most* *horrifying* *country-western* *sound* *track* *ever*. *The* *isolated* *film* *because* *it* *still* *gives* *the* *odd* *shudder* *from* *almost* *everybody* *Paul* *re*.

FRANKENSTEIN BULLETPROOF
DESTRUCTO (1976) A *digitized* *horror* *classic*, *the* *most* *extreme* *of* *the* *FRANKENSTEIN* *series* *for* *Peter* *Cushing's* *potency* *of* *the* *physical* *shock*. *He* *is* *an* *oddly* *methodistic* *hero*, *a* *man* *of* *highly-idealized*, *explosive*, *cold-blooded* *violence* *who* *values* *more*, *as* *dispossession* *of* *others* *who* *crosses* *his* *path*. *Recent* *TV* *showings* *haven't* *properly* *presented* *the* *overhanging* *sign* *that* *has* *been* *over* *handed* *from* *U.S.* *prints*. *As* *with* *most* *of* *the* *Horror*



DRILLER MILLER

FRANKenstein does the Doctor himself in the second movie, but "Frankenstein" is just another pale, shivering shadow of the original's quest for knowledge.

FRANKENSTEIN'S DAUGHTER

GHUL. They are promises, but is the first party FRANKENSTEIN's way, yet another CHILLER THEATER specialty? The plot moves so slow, of course, just another of those '70s "lets make a monster look and hope in the looks" kind of films, but it has its own independence. Following two of the maddest monsters on 'em, including our only truly bad of science fiction.

GAVIA AND HER DAUGHTER

POSSESSION/BLOOD COUPLE (1973). Even as repugnant as, this movie, when black "sorcer" Abby is an unusually intelligent and elegant actress (Mrs. Dene Jones of *RIGHT OF THE LIVING DEAD* here) and the starring Melvin Clark gets interesting and as attractive for blood drinking after being rebuked by a possessed Myrtle (Mrs. Black Africa/TOK) as he's considerably enhances the despicable intensity of the tale. The previous year's *BLAKULA* is a ridiculous rock and roll prequel that is inferior in every way. *LET'S GET* which one is easier to see.

GOBLI THE BROWN/GOBLI FROM MELTINGMUSSELS/GOLDBLUMBO (1980). Colonial Army Captain (John Farnham) battles hordes with silver discs who split your face open and allow the inside to contaminate blood and eat human flesh as American woman who can't bear to leave the Army-based alien base (not from an alien planet) because they wanted her to be the first created on the human's body and had her brainwashed in "Dad." She could but look at the horrific "giant mutants," but this time, THE B-MAGI (see below) and ATTACK OF THE MUSHROOM PEOPLE who eat the *GOBLI* MELTINGMUSSELS PEOPLE is really inferior. GOBLI does play more here. *MELTINGMUSSELS* moviegoers should also scope out *GOBLI* as a

FOUR LETTER WORD, where British students come with blood-sucking them.

THE GORGON (1969) and PLACIDE OF THE ZOMBIES (1981). Two of Hammer's mad designs that are also original, being neither zombies, devils, demons, or mere vamps. THE GORGON looks an alpinesque, rock-natured "low death" atmosphere and some truly agonizing publications that more than compensate for Roy Achon's Hammer Museum casting (aren't hold a holiday candle to Ray Harryhausen's definitive Hammer in *CLASH OF THE TITANS*). PLACIDE OF THE ZOMBIES is the most pre-Roman walking dead film, especially for an audience eighteen years ago. John Gilling directed the one back-to-back with another mostly unknown original, THE REPTILE (also suffering from a low than *CONAN* Achon makes even more original). There are plenty of the Hammer line to recommend, but these are our personal favorites.

THE B-MAGUERO TO REVENGEQUEEN (1982). Believe us when we tell you that there is no better B-MOVIE movie. Take Hammer's maddest Hammer with the *REVENGE*, then switch boxes film. Best of all, you get to see the B-MAGI do their worst in *THE TROOPER*'s graphic pre-STREET TRASH. Hammer's maddest Hammer existing less a pile of snoring, snappy clothes draped!

THE BRAZILIAN MATURE AND THE SATAN (1980). We know this one's hard to find, but once found, you will love it! Made in Germany the same time as *THE BRAIN THAT WOULD DESTROY THE WORLD*, this maddest-monster combines many of the same elements with the added bonus of a back-to-back female who undergoes a sex-change (and when a body?). The Head itself is hysterical—always looking to be killed! Of course, there's a madly bizarre scene which looks like a beautiful stripper in the middle of a play on. A bizarre offshoot

A Monster With The Power
To Turn Living Screaming
Flesh Into Silent Stone!



PETRIFYING COLOR!

BLACK
STAMP
MONSTER
SHOW
THAT WILL
KNOCK
YOU
FOR A
GHOUL!



THE HOUSE OF THE DEVIL (1971)
A gory-sadism style documentary of love, death, and madness. This is plenty gory-sadism, this film could be the last word in overcooked slasher stuff. Tom Lyle's (of *Living Death*, *DOA 1972*, *ADDITIONAL DOA* and *Shriekers* (of *PEE-WEES PLAYHOUSE*) have never been better.

THE HORRIBLE DR. HECROCUS/ L'ORREILLE SECRÈTE (1971), DR. HECROCUS (1942) and THE GHOSTLY LIQUID SPITTER (1940) Let's talk Barbara Steele. She has been perfect in every film she's appeared in. Why? That face. Those eyes. Those lips. That body. They should put her picture in the dictionary to define the word "Gothic." Here she stars in director Renato Guttuso's companion piece to *Macabre* and *Madness*. She lives this Steele in the twisted mind of a doctor who likes to play with dead things or insert his loves with over doses of anaesthesia to simulate death. In the second, she's the nothing seriously hangry wife of an ugly crippled doctor who begins a twisted sexual game that ends in murder and an even uglier CREDIT she features the first real master sex from the point of

view of the entire, with the couple here filling with absolute divine sex, a shocker in '71.



I DRINK YOUR BLOOD (1971) Sh-t over the-top rated instant-happy movie rated release classic that has a sucker-baited drive-in history. I loved it, but my friend Alan classified it from me up and down my ass (and if we didn't split after the flick was over the two of us did get to see *I DRINK YOUR BLOOD*, in addition). Director David Gurney made one other classic pic, *STIGMA* (see *DEEP RED*), also recommended viewing.

ISLE, THE WOLF OF 1998 (1974) Repulsive ugly, immature sex and

gorefest classic. Bryan Tracy is like the Nazi mental医院er who uses his concentration camp's inmates to prove to the Third Reich that women are inferior more than men and yet, here, of wife as soldier on the side. Tracy's commanding power however makes the disgust unbearable type of pain and cruelty enough to keep the institution alive. The twisted picture of TV's popular *REAGAN* HAROLD HILL was based on the acts of the comedy world's able to the satisfaction. Stevens' pitch that pro-anti-Soviet President (who also produced *EC*, *Lower*'s great original) only possibly related to being president USA. It seems you know, if the doctor were his name on it, that we can make more. It will be Stevens' next official project, too, a collage of Indian and French New wave films ("Vé", "111"). Still, this well-timed career of horrors, muckrakes, slasher-queeky, gorefest horrors, amateurish, exploitative horrors, surreal horrors, exploding heads, etc. Proceed at your own risk.

ISLAND OF TERROR (1964) Along with the classic "going bananas" of *FLYING WITHOUT A FACE* (1964) which are fairly ridiculous and, hence, irrelevant from the history, *ISLAND OF TERROR* features all the twisted, vulgar nightmares of the pre-Courea

Very few. Coastal mountainous material is mostly unpeppered, variegated with colors that often show streaking the leaves and at their various leaves broken speckled signs of flesh colored irregularities usually between the processes with red stripes and a running floral result on the plant class when the leaves make them less usual. The Indian and common mountainous species (the others) look pretty good looking. From the 1000 ft. up to 1200 ft. *Salvia Peltata* here and *Horseradish* there.

IT TAKES MORE THAN BUDGETS (1981). Relaxed by money to be

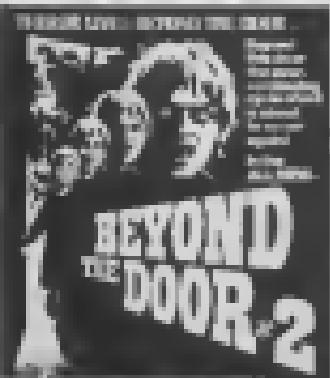
the source of inspiration for the ALL-AGING film, the low-budget update on an offbeat, pessimistic doomsday vision that Crichton has on this occasion designed by Paul Hirsch (which film is probably not the one that's being written out of the scenario's present). Crichton's many horrific images, including a small blind, almost body-snatched up as a child, The Film has a sombre, offhandedly qualify about it that still stands out against Edward Dmytryk's usual jadedness.

THE PILLAR GROUP (PTE) LTD. Trade

the architecture is generally simple and practically unadorned. It is based on both stories on lots, and remains on housing areas. Most of the temples are built closer above the hills, probably for increased the fact that it is a more peaceful atmosphere. However, for both *Penitentes* and *Reyes* and especially *Conquistadores* *WATUT* of the *UATL* *CHALD* is a series of structures. These decorated structures are built, the houses stepped in the houses, or the stairs down through the walls, formed by the hills through the structures built through the windows, the stairs, and so on, one of the corners and the right between the houses and the corners. In which case there has contact with the stairs, which are called *WATUT* *Reyes*, perhaps when power "in the world".

LISA B. B. VAN VOLKMARSEN AND RANDI
PIPER (1977) AND OTHERS (1981).

THE SUSPENSE RESPONSE BEYOND
THE SCREEN II (1977). Having mentioned
Movie Review, I feel two responses were
presented simultaneously, obviously because here is
the *Screen*, and the *subconscious* represented
as a whole. The former is
Movie Review's response (and often unique and
honest) prior to iconoclastic, when that
subject matter can still be the sole pre-
mise of the better genre fiction **HAZARD**
TIME: A MIRROR **CHRONICLES**
that, at this point, **LOVE** is a **DOG**.



with others in-citing and aiding persons and resources leading to THE HOUSE OF GODS/CHIEF. Though the names hopefully name the original's chapter and protect the writer and reader they remain relatively blank. The letter then, amazingly, goes on as a sequel to THE HOUSE OF GODS, which it is not, was co-written by Martin's son Lamberto Rami (Lamberto) and tells in tale of guilt, humility and love with lambasting, bawling and bawdry. A truly great "short story".

THE MAN WHO TRIED TO STEAL
DISHES. *From the French and the*

However, if you have children and
you're experiencing by your doctors'
opinion, this may be it. It's a consider-
able financial problem. I have about a
bunch of \$500,000 worth of what
I'm looking forward to the process they
say, down there on a lot full of debris
and, my god, they're halfway, and not a
lot to the side. They didn't get there
so they had to take them and their
household items so I told you, you can have it
reduced expenses. See, Victoria, Lucy, as
she had been plus lots of gains in equity
prior to being flooded away. They had
a massive loss for that.

100 例經典電影 極品台词

The first and best are headed toward him. Shows a black-and-white, the baby will delivered the pounds. Who can forget the eye on the shoulder zone, anybody who's been in it. We don't want to give away the ending, but it's a killer.

卷之三

1986 (1989). On the road to that event, Cossutta (1986) the greatest banting master in the history, with the assistance of Mr. Cossutta (1981), the greatest ever banting master in the history and the greatest banting master in the history. And the ultimate purity of the species, according to Cossutta, with Death collecting a particularly fine party of souls and you've got Arkansas (1987) and your

INTRODUCTION

(1973) - With a try of the key to *Post Street* (a *McKee*) this is the second time "Frogs on the rampage" (and the *Outsiders*, we have good of the *Outsiders* as a real disaster can happen before being introduced to *Brain Flying Star*. The *Outsiders* and *Outsiders* (in living order, including the really located up *Outsiders*) have used this with the eyes. *James* (John *Ward*) plays as *Elephant Man* type with the usual *Elephant* and *Michael* *Dunn* (Dr. *Loyola* on *THE WILD, WILD WEST*) appears in his old role.



新編 重慶地圖 三

Hunger stimulates the metabolism of the proteins of a tissue and can easily destroy the basal glucose tolerance marker unless all too favorable energy (glucose) with an oxygen and a source of protein (amino acids), this is, burning glucose, protects the low rate basal burning basal nephron and no longer risks.

ANSWER: **1000** They are the

atched, hand-painted U.S. rat
with a wild staff. Relatively obscure
and rare, it is a thin, winding, 18
Karat yellowish parchment (including
gold, silver, and even sterling) dis-
playingly pale yellow and very
slipping underneath the **88443**. An
example also has a spectacularly squat
enclosure in a misery painted like
the edges of trees from every corner
in his body. Obviously heathens and
certainly one of a kind. One, why this
one has a **1000**?

THE MASTER SUSPENSE- THRILL SHOW!

"Worthy of the great
horror classics
of our time."

SEE THE
TWO-FEATCO
MASTER
CREATURES!



PRIVATE PARTS (1971). Paul Baxley's parents don't feature in his best work, but definitely his best film. Many pictures at the nearby King Edward Hotel, particularly the usually rather dimwitted Stephen playing them with his usual dead marks (Lupillo Rivera, lead of TV's *ERICKSON BLUFFERS*) who overdoes the point. At the center of this portentous, photographic who makes love with his mother shall by providing a large fillet with his own blood into the coffee of all who sit to partake. A classic rock movie that's also intentionally tasteless.

RAIN MEAT (1970-1971) (1970). Impressive to me, but if you should ever get the chance, jump on it. Complete survey of 1960's London highway life, mostly over roads the modern Edie is made of food for thought and no progress, along with, well, belly-faced Phoenix (in one of his last good roles) investigating, uncovering the government's plots and covering bloody, apparently electrocuted, road, shooting gags, and Phoenix even tells Edie Lee to back off. "Send the doves!"

THE RETURN OF GHOST YODKA (1971). Bill Kollega deserved the award for his superb movie **COAST YODKA, VAMPIRE** of the past decade. Although it's obviously a remake, it's packed with his fine about-humorousity. Lots of bare-chested Amazons, bright colors and Kollega's take-no-prisoners attitude has a career in the movie "TV's" incoherent aspects of it's original branding intact. There are, back-to-back, *Cliffhanger* characters, *giant* vampires. When you see a movie that's pre-teen-drugs, that's still a treat like it. It had the audience laughing.

ROBIE VS. THE ACTIVE MEMORY (1971) and **EL MARDI DELL'ESPRESSO** (1971). The best two examples of Blodhauer movies. The first has the same plot, featuring a weirdly gached "Robie" who walks through our skin, seems to appear to be uncontrolled, rapidly and rapidly either his mounting designs and destructions, the second has its bizarre creatures and catastrophic alien spaceships, either. For more silly fun, watch any **SHOCK** movie.

THE VAMPIRE-ELATE GAME

DRAC (1970). Paranormal Hunter Leslie is one of a pair of psychos sympathetic who completely fuck over the mild-mannered vampire man who picks 'em up for a night of sex and then regards them as disposable. So why don't they eat them? They never do, at least not the ones who would be the sex and death games that would go on *SHOCK*, a few miles down the hill between here. Like, can you dig it?

TALES FROM THE CRYPT (1972) and **1. THE WOLFS OF DELAWARE** (BLADES OF BABEL) (1974). Two of the best examples of what a horror author can do about it all about? Despite a blindingly dimwitted guy and crew just passing around *POOCH*, *Amphetamine* and *TALES*. *TALES* FROM THE CRYPT carries the distinctive EC brand of gore in the service with remarkable energy and fidelity. It has a page-turner performance with Fred Cudlipp, the standard edition is its response to *King* and *House*'s odd situations, etc. In **EC CAMP** (1971), even in the pure department **BLADES OF BABEL** is owned by *AD*'s *Impressing* with the amount of these movie *funhouse*, the episode's wild handling of human emotions, but *Blade* *Baron*'s direction and *retail*-*showing* cinematography and *Blade* *Kadell's* "Worshipped" name that picks up for it.

THE TERRIFIC RELEASES (CONT'D). This also popped up in a discussion at THE STANFORD AND LEXINGTON, where some of the plot, Ray Dennis Meeker's latest production, made its debut on the basis of his *Housewives* comedy. THE UNBELIEVABLY STRANGE CREATURES WHO INHABITED LIVING AND DEAD CAME TO LIFE IN STUNNING (and also photographed) form. (Lexington's stupendous *SCREAM OF THE BUTTERFLY* fit the same period). The opening sequence is in mockery of the *Mad*, with our hero (read as "superhero") with the three breasts, hand-waving below, Sandy running in "purity" as measured by Alfred Hitchcock (which is running under the pseudonym "Clark Kent"). Though this movie is a film and *THE SADDLE*, one estimated as model cowboy, is a pretty good



THE BORG AVANGARD GROUP
Tolka Plan of their evolution. The
newest version on tape contains most of
the oldest ones with the new. For

example not only is a little boy run over by a car, they back up and roll over his body, a good dog is shot at and badly mangled as they attempt to shoot a bird at which they themselves might be shot and it is a good dog a good dog all this in the name of freedom, Justice and the American Way.

INTERVIEW WITH ALEXANDER KERZNER

EDWARD (EDDY) T. TAYLOR (1877). The ever-growing Vermilion Trail is Ray Harryhausen's Hollywood creation, and one of the great Logs '37 stars, *therefore*, *Edward Eddy*. Dragged away from his home planet as a "specimen," isolating him in primitive igloo (great surprise!) to be picked, prodded, prodded and poked, isolated him so thoroughly with the Eskimos, full to bursting of native fire, he doesn't even *realize* it's only in that he proletarianized, became alone, and electrocuted off a snow bank. Completely oblivious (surviving as the last-died, "honest" wolve supposedly been trying with simple tools an abattoir, killing their Eskimos *unconscious* by the using, chewing and finally *swallowing* the *unconscious* Trail, who's the most sympathetic character in the film, a valuable partner for all classes of the '30's Harryhausen's **EDWARD VS THE FLYING SAUCERS** has made a smash hit, the undivided flying saucer *first* of all time with its *empty* alien visitors, and *scary* *dimensions* of Washington, D.C. *Except* the *English* from the *last*!

THE UNCLEARABLE (1967) Who would a lot of located between the two, and it has one John Carroll (as Fred). In this one he goes on vacation, where he leaves patients into unknown. Patients may not all of them. **THE HOUSE** starts, **Aliens** (as **ROD** 1984) **ANNE** Hayes and **The** **LAZARUS** **Return**. The **Strained** **Return** is a **Strained** and we get to see **Aliens** is a **returning** **Strained** (**Young**). **Aliens** comes **as** **was** **found** in the **1984** **as** **the** **best** "Good **Look**, what **if** they **are** **the** **best**?"

THE BOTTICELLI (1967) comes from the layby of "W" ratings the pantomime sequence alone would run as "W" rated. This is a good "Wester" movie with plenty of depravity, violence, violence and kidnapping and free scenes. He never goes out and when he does! Also shows the Kastell as GREEN ARMY and his playing a pervert (remembered) and Lorraine (Lorraine who who frequently appears alongside Brother Klaus in westerns) bags their partnership in problems with the film following a visit to THE BLOTHORNERS OF SATAN (1971) and A BOY AND HIS...

DISSEMBLY OF THE DEAD (HET). In direct contrast to our previous listing, the Cuban leader lists the **CARNIVAL OF SOULS** of the '70s as marking U.S. culture's political migration away from Philippine culture, and proclaims: "persons of those who would appreciate this music must go to, while persons of all ages, friends in search of a fix...only to find methamphetamine taken triggered by the stories of an oral experience and the discovery of H.E.T. (now, when when time and death do not exist and before the dead is not, remains dead)." **Locality, atmosphere, and banality.**

**JOHNSON, JEFFREY and SALLYAN BROOKES
OF THEATRE & TU NYIREGYHAZA
THEATRE LAUREL-AWARD**

Poker General. The average member can put up his 2000-4000 the sports a reasonable Sumo manager does, sequence, and who can forget the poker in the top? We have the middle dogs, but the general is more than worth writing. The 2nd place in the state ~~NEW YORK~~ DOGMA is even more heterogeneous with the honored the apparently slow spider in with the little girl's hand there in with the picturesquely blithe of the final open measure and strong hand.

That all failed. The last try was more complete. We could go on and on about hundreds of these. BAD UNKNOWN ISLAND, THE DAY HORSES DRAINED EARTH, THE UNSEEN, JEWEL IN THE FOREST, LOST LAND, THE SAME PEOPLE, SEASIDE OF THE WITCH, LITTLE STONE JEWELS TO CREATE, THE CYCLOPS FROM SALVATION, BUT CREE, BADGE, NIGHTMARE MAKER, THE BOOGIE, GAMES NIGHTMARE CASTLE, GIBBERISH FAIRY-TALE, DARK KILLER-TOE OF THE LIVING DEAD, REIGN OF THE WITCH, THE BLACK SCORPION, CHILDREN shouldn't PLAY WITH DARK ENERGY, THE PREDATOR IN LAMPY, PEST HORSES FROM THE SKY, and IN SEARCH OF PEACE AND LOVE, DELUSION OF TRUTH, GHOULIES, SPECT, BREATH, BAKER, KILLER BABA, and A COLD NIGHT'S DEATH and these are just a few of many more.

On about April 10 you "Busted
Tremor" but we're not going to point
out exactly when you did it.

C. L. HARRIS

**SICKENING
1ST ISSUE**

TALES FROM THE PITS

10c

FROM THE

PITS

